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Horace Speaks to Your Classes

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Nearly two thousand years ago Quintus Horatius Flaccus, whom we rather familiarly call Horace, addressed his *Ars Poetica* (Art of Poetry) to one or more of the young men in the family of his friends, the Pisos. In rambling fashion, lightly and sometimes humorously Horace gave advice about writing.

Much of the advice is still good today. From my translation of the *Ars Poetica* I have selected some of the thoughts that Horace might stress if you could bring back his hallowed spirit to address your classes.

He sympathizes with the troubles that beset young authors who strive for effect:

When conciseness spurs our efforts,
We become obscure or turgid.
If we aim at ease and languor,
Force and spirit wane and leave us.
Is sublimity our purpose—
Bombast only fills our pages.
If we shun the storm's wild ragings,
Slow we creep upon the surface,
On the ground supine we grovel.
Would we add the words adornful—
Add the gilded terms and phrases—
We paint dolphins in the forests
And the boars among the billows.

"What shall I write about?" must have been a familiar cry two thousand years ago, as it is today. Horace has some answers:

Ye who write, make choice of subject
 Fitted to your age and knowledge;
 In your mind hold fast and ponder
 Where your strength lies, what its tenor!
 Elegance and grace are never
 Lacking to the one that wisely
 Keeps within his bounds and powers.
 Beauty, grace, and force are always
 Present when the theme and language
 Both are timely joined together.
 Be ye filled with things worth telling,
 Words will struggle for expression.
 Love of friends, of home, of country,
 E'er have honored those who told them.
 How shall we love father, mother,
 Brother, sister, friend, and neighbor,
 Senator, or judge, or leader
 Sent to battle for his people.
 Who can sing of these is poet,
 Worthy Rome and Romans' honor.
 Customs, manners, love, and duty,
 These are life, and life is nature.
 Nature e'er is stuff for music.

Horace has little patience with the person who writes long introductions, making great promises that he cannot keep:

Shun the fatuous introduction,
 Sacred to the cyclic rhymers:
 "I shall sing the fate of Priam,
 And the noble Trojan conflict—"
 What, I pray you, can this boaster
 Fashion worthy of such mouthing?
 Travail sore afflicts the mountain,
 But a measly mouse the issue!

"Your compositions must have unity," you tell your classes.
 Horace reinforces your plea, painting a picture of a ridiculous creation that lacks oneness:

Should an artist, moved by fancy,
 Grace the neck of prancing charger
 With a human head, and cover
 The sleek legs with varied plumage

Taken from the owl and eagle,
 Or the tawny hair, the peltry
 Of the beasts that roam the forest;
 Should he, in a careless moment,
 Paint a form, above a woman,
 Down a fish, with scales unsightly,
 Could you hold guffaws in tether?
 Would you not burst out with laughter
 When you saw it first, friend Piso?
 Than such pictures I've imagined
 Hardly less absurd are theses
 Whose ideas, like a sick man's
 Dreams, are all vain and elusive;
 Neither head nor foot is fitted
 To the subject or each other.
 "But are not a poet's fancies
 And an artist's too, or writer's,
 Licensed? They may wander widely,
 Leave the beaten track, and boldly
 Soar where'er it seems expedient.
 Does not this our custom grant them?"
 Piso, Friend, that this indulgence
 Time and custom cedes to artists,
 Know I well; but still our senses
 Do not mingle tame with savage;
 Serpents are not wed to warblers;
 Lambs are not fit mates for tigers.

Effective diction must have been as difficult for a young Roman writer to achieve as it is for an American schoolboy:

Choosing words may tax an author's
 Art, and skill, and taste, and caution.
 Delicate must be the balance—
 Spurning one, embracing others—
 To display a novel meaning
 In a word well-known and common.
 Is your subject low, or comic,
 Frame it not in tragic measures.
 Essay not in strains familiar
 To portray the regal feastings
 Of Thyestes and his courtiers.
 'Tis with writing as with manners;
 Each one fits its own occasion.

Would you write a touching poem,
 Let your accents, then, be tender,
 Let the cadences be rhythmic;
 Beauty is a mark of greatness.
 Such are strains that bear the spirit
 Into realms of joy and splendor.
 Would you have me mourn? Then mournful,
 Mournful then must be your accents.
 Only so will your misfortunes
 Move my heart, my dear Peleus.
 Laugh I will, or nod, or slumber,
 If you weakly tell your story.
 Melancholy words befit a
 Gloomy tale or theme or legend;
 Threat'ning terms a theme of anger.
 Mischievous calls for sportive language;
 Serious words: a weighty matter.
 If the words are not in keeping
 With the station of the speaker,
 All will laugh, slave or patrician.

This point, that one mark of effectiveness in diction is **truth to life**, is one that needs emphasizing, Horace believes:

You must learn each age's features,
 And the proper mien and manner
 Must portray in plays and poems.
 A mere lad with halting accents
 Plants his feet with firm precision,
 Joys to gambol with his fellows,
 Angers on the slightest pretext,
 Beams with smiles in selfsame fashion,
 Varies moods in varied moments.
 Next the youth freed from his tutor
 Joys in dogs and prancing horses,
 Finds delight in sunny Martius,
 In the brilliant springtime verdure;
 Eager ever to find pleasure,
 Pliable as wax to mischief;
 Of the master's rule disdainful;
 Slow provider of things useful;
 Prodigal of his resources,
 Fond of revelry and dancing;
 Changeable in his affections.

Manhood comes at length and finds him
 Seeking after wealth and honors,
 High connections, and position,
 Deferential to the promptings
 Of the code of manly honor;
 Cautious is he in committing
 Any deed that might embarrass
 Him in commerce with his fellows.
 More in years he's moved by caution;
 Eager e'er to swell the value
 Of his wealth, or his resources;
 Hesitant to spend for pleasure;
 Slow to move in making bargains;
 Calm, dispassionate in business;
 Slow in hope, sedate in action;
 Timorous, in sooth, and peevish,
 Querulously sings he praises
 Of his days of youth, his boyhood,
 E'er he censures youth and lassies.
 But not all old age is gloomy—
 Riper years bring riper pleasures;
 Foolish habits hasten from us;
 Calmness and sedateness join us.
 Make your people speak, then, proper
 To their years and occupations.
 Let not elders prate as striplings.
 Let their language fit their season—
 Season, property, and station.

After class, Horace spends a few minutes talking with the teachers of writing. For them, too, he has advice:

Faults there are that call for pardon!
 Men of wit and wisdom grant it.
 Though the hand may touch the fiber,
 Touch it true and deftly twang it,
 Still a hollow tone may follow;
 "Sharp" may be the note intended;
 "Flat" the sound rolls from the fiddle;
 Bows may disobey their masters.
 "Be the beauties full and many,
 Shall I overlook a blemish?"
 Human hands are prone to error!

"Must we always pardon sinners?"

No, indeed! Some men are lazy!

I shall be a hone to writers;

Give an edge, though none my portion.

Though not numbered 'mongst the poets,

I shall teach their art to others.

Teach the source of things poetic;

Teach the art, the grace of measures;

Teach what food 'tis feeds a poet;

Teach the canons of the critic;

Teach the nuances of verses;

Teach what error is, what virtue.

A REMINDER

December 20 is the deadline for submitting good poetry or prose written by your students. Some of the best poetry will be printed in the January, 1951, issue; some of the best prose, in the February number. The editor is particularly eager to receive poetry and prose from schools that have not previously been represented.

A Unit in Radio Appreciation

By EDITH WILHELMINA LAWSON
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"THANKS FOR LISTENING"

Perhaps the time is not too distant when we can not only use Kate Smith's familiar thank you, but go beyond that and say, "Thanks for better and better listening."

At any rate we are keenly aware of three vital facts. First, "Radio is an indispensable and indisputable part of American life," for "in nine out of ten homes in the United States, adults and children alike spend several hours a day before a loud speaker."⁴⁷ Second, we are familiar with the too-high cost of recreation and "the prodigal wasting of so much of our leisure in ill-advised ways . . . a result of our failure to develop a wide variety of leisure-time interests."³⁹ Third, we realize that if we meet the imperative needs of all American youth, we can no longer confine education to the four walls of a traditional schoolroom, but we must extend it into the community and so make possible more satisfactory life adjustments.

The high school of today, therefore, should not only discuss radio offerings but should also accept the challenge of teaching skill in discrimination. In doing this it will meet in varying degrees the needs of all youth, whose more enlightened minority may help to eliminate or at least reduce "stupid mediocrity"⁴⁷ all too prevalent in many radio programs.

In spite of its weaknesses, "radio has added enormously to the problem of making young people democratically self-reliant in attitude."⁴⁷ If, by careful teaching of discrimination in listening, the secondary school can assist in raising the general level, then the result may be a more enlightened democracy which can function more adequately in the contemporary world with its myriad of complex problems urgently needing the most satisfactory solutions.

EDITOR'S NOTE: This is the second of two articles by Miss Lawson. The first, dealing with magazines, appeared in the November issue.

RADIO OBJECTIVES

1. To serve as a means of enriching regular school subjects
2. To promote a wholesome but inexpensive use of leisure time
3. To promote greater civic competence through a greater awareness of national and international problems
4. To extend the beneficial influence of the school into the home, into the community, and into adulthood, and thus promote more satisfactory adjustments to life

AN EXPERIMENTAL COURSE OF STUDY FOR RADIO

I. Basic reading materials

- A. Spence, Leslie (Editor), *Let's Learn to Listen*
- B. Spence, Leslie (Editor), *Radio Listening*
- C. Guides to listening
 1. C.B.S. *Listener's Guide to Cultural and Educational Programs*
 2. N.B.C. *On the Dial*
 3. W.M.A.Q. *Programs in the Public Interest*
- D. Daily newspapers
 1. For listed radio programs
 2. For information such as "Listener's Choice"
- E. "Good Listening" from *Practical English* magazine

II. Initial approach—teen-age interests

- A. Written ballot on favorite radio program
 Tabulation of results thus

Title	Number	Per cent
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- B. Class discussion: Reasons for the three most popular choices
- C. Use of questionnaire, "Chance to Be Frank About Radio Programs." See p. 67 in *Radio Listening*
- D. Student written vote on the type of radio program that he most enjoys
 1. Books on the air
 2. Drama
 3. Forum
 4. Information—Quiz type
 5. Music
 6. News
 7. Program of fun
 8. Sports

- E. Organization of student committees based on above vote
 - 1. Selection of chairman for each type
 - 2. Responsibility of committees
 - a. To share listening experiences with other groups
 - b. To assist in securing better radio listening by the recommendation of good broadcasts

III. Aid in discrimination through awareness of weakness in radio programs

- A. Overemphasis on
 - 1. Crime dramas. 7 P.M. to 11 P.M.
 - 2. Thrillers
 - 3. Soap operas
- B. Foes of accuracy in news reports
 - 1. Exaggeration
 - 2. Generalizations
 - 3. One-sidedness
 - 4. Sensationalism
 - 5. Omission of facts which run counter to public opinion
- C. Comedies of inferior quality
 - 1. Monotony
 - 2. Noise
 - 3. Humor on physical level
 - 4. Vulgarity
- D. Overuse of tricks of propaganda
- E. Qualities of advertising disturbing
 - 1. Interruptions of programs
 - 2. Excessive appeal to emotions
 - 3. Distortion of facts
- F. Frequent poor time placement of valuable programs

IV. Stimulation of students

- A. Question: "What difference does it make to my country what I listen to?"⁴³
- B. Radio creed as stated by Chester V. Higby:⁴³

"I would like to give listening America good music, informing talks by specialists, carefully collected and faithfully reported news reports, honest comment on men and events, good examples of literature and the drama. I would not pander to the cheap and commonplace found in all of

us; but instead I would try to improve the taste of the listening public."

C. "Getting on the band wagon" through information about the contemporary trends

1. Increase in popularity of
 - a. News reports
 - b. Evening drama
 - c. Popular music of improved quality
2. Hundreds of thousands of Americans listening to such programs as
 - a. America's Town Meeting of the Air
 - b. University of Chicago Round Table
 - c. Music Appreciation Hour
 - d. Northwestern University Reviewing Stand
 - e. Gentlemen of the Press

V. Introduction to best types of radio programs by teacher, students, or both

- A. News commentator, Richard Harkness
- B. Current events, "America's Town Meeting"
- C. Radio drama, "N.B.C. Theater"
- D. Music, "Telephone Hour"
- E. Information or quiz programs, "Quiz Kids"
- F. Religion, "National Radio Pulpit"
- G. Miscellaneous, "Americans, Speak Up"

VI. Keeping up to date on radio programs

- A. Use of radio log in local newspaper
- B. Use of pamphlets
 1. Issues by broadcasting companies
 - a. C.B.S. *Listener's Guide to Cultural and Educational Programs*
 - b. N.B.C. *On the Dial*
 - c. W.M.A.Q. *Programs in the Public Interest*
 2. "Good Listening" from *Practical English*
 3. Sunday edition of *New York Times*
 - a. "Radio Programs in Review"
 - b. "Along Radio Row"
 - c. "On the Radio This Week"

- d. List—"Leading Events Today"
- e. An example of radio coverage which should be adopted by more newspapers
- 4. *A Guide to Good Listening* (National Committee on Education by Radio)

VII. Use of magazines as a means of contributing to interest in radio³⁵

- A. *Radio News*
- B. *Radio Crafts*
- C. *F.M. and Television*
- D. *Radio* (More difficult)
- E. *Electronics* (Highly technical)
- F. *Radio Age*

VIII. Use of printed material as aid to better listening by students

- A. Spence, Leslie, *Radio Listening*
 - 1. Information on background of some news commentators. pp. 12-15
 - 2. Aids in discrimination
 - a. Drama, p. 15
 - (1) "Is it true?"
 - (2) "Is the idea about life worth presenting?"
 - (3) "What was the influence upon me?"
 - b. Drama: additional suggestions for discrimination, p. 55
 - c. Programs of fun, p. 26. Points to note
 - (1) Whether a program of fun has variety of humor
 - (2) Whether humor is physical or mental level
 - (3) Whether a streak of meanness activates the character
 - (4) Whether it is boisterous or restrained in manner
 - (5) Whether it is clean and shows good taste
 - d. Programs of fun—Additional suggestions, p. 55
 - e. Town Meeting of the Air, p. 22
 - 3. Guide to the study of broadcasts, pp. 36-37
- B. Spence, Leslie, *Let's Learn to Listen*
 - 1. Borchers, Gladys, "How to Listen to Political Speeches," pp. 5-8

2. Krulevitch, Rome C., "How to Listen to Radio Drama," pp. 14-19
3. Doudna, William L., "How to Listen to Music," pp. 19-26
- C. Tallman, Marion L., "Teaching Discriminating Radio Listening," *English Journal*, Oct., 1948
 1. Famous people in radio
 2. Radio programs and stations
 3. Actual listening series: sports
 4. Best types of dramatic production
 5. News
 6. Music

IX. Use of printed material as aid to better teaching

- A. Dunn, Anita, "Experimental Teaching in Radio Listening," *English Journal*, April, 1949
 1. Preliminary study—importance of
 - a. Picture-making dialogue
 - b. Live characterization
 - c. Effective sound effects
 - d. Role that good music plays in production
 2. Study of soap operas
 3. Subsequent questions
 - a. "Who does listen to this stuff?"
 - b. "Why do they listen?"
 - c. "Why are these programs called soap operas?"
 - d. "Why don't you like them?"
 - e. "What's the matter with the program?"
 - f. "What suggestions do you have to offer for their improvement?"
- B. Gordon, Dorothy, *All Children Listen*, "Radio Can Educate for Democracy," pp. 114-117
 1. Dramatize background of various ethnic groups
 2. Teach young that United States must be a living example showing how people of various backgrounds can live together
 3. Teach acceptance of each other's differences
 4. Bring facts to the children
 5. "Awaken our children to a full knowledge of citizenship in a democracy"

C. Contributions to school subjects. Dale, *Audio Visual Methods in Teaching*. "Radio and Recordings"

1. Social studies
 - a. News analysts
 - b. Forum on public questions
 - c. Interviews
 - d. Debates
 - e. Addresses
2. English
 - a. Drama
 - b. Excellent poetry
 - c. Dramatizations of great novels and short stories
3. Science
 - a. Programs explaining new scientific development
 - b. Eye-witness reports of special event (solar eclipse)
 - c. Interviews with leading scientists
 - d. Dramatization of great scientific discoveries
4. Music—to promote music appreciation

X. Radio study leading to use of three other types of communication

A. Oral

1. Mock broadcasts of radio programs
 - a. Sports
 - b. Drama
 - c. News
 - d. Music
 - e. Advertising
2. Trick or consequence program based upon identification of programs containing descriptive phrases, such as
 - a. "Dean of commentators"
 - b. "Top of the news as it looks from here"
 - c. "Pause for station identification"
 - d. "Your land and mine"
3. Reports upon
 - a. Favorite radio program
 - b. Favorite radio performer
4. Panel discussion by student committee as suggested in II

B. Written

1. Letters
 - a. To local newspaper requesting more adequate coverage of radio programs

- b. To friend telling about radio study
- c. To radio station or sponsor, giving opinion of both program and advertising
- 2. Themes—choice of one
 - a. How I Have Improved My Own Listening
 - b. Before and After Radio Study
 - c. My Favorite New Programs
- 3. Diary based on daily listening for one week (At least one program daily)
- 4. Weekly column in school paper—"Good Listening for Teen-Agers"
- 5. Radio script written by superior students
- C. Literature
 - 1. Comparison of radio program with literature studied in class
 - 2. Reading of book or books suggested by radio unit

XI. Suggested correlated outside reading

- A. Bouck, Zeh, *Making a Living in Radio*, (Opportunities in the different fields of radio; the necessity for training)
- B. Carlisle, Norman V., and Conrad C. Rice, *Your Career in Radio*, New York, E. P. Dutton and Co., 1941
- C. Crosby, E. J., *The Story of Bing Crosby* (The success story of a popular radio and screen star)
- D. Cuthbert, Margaret, *Your Career in Radio*, New York, Mutual Broadcasting Co., 1947
- E. De Haven, Robert, and Harold S. Kahn, *How to Break Into Radio*, New York, Harper and Bros., 1941
- F. Dygert, Warren B., *Radio as an Advertising Medium*, New York, McGraw-Hill Book Co., 1939
- G. Ernst, Morris L., *The First Freedom*, New York, Macmillan Co., 1946 (A discussion of monopoly, big business, and freedom of the press, radio, and the movie)
- H. Heylinger, William, *You're on the Air*, New York, Appleton-Century Company, 1941 (A behind-the-scenes book)
- I. Keliher, Alice B., *Radio Workers*, New York, Harper and Bros., 1940 (A picture fact book)
- J. Knight, Ruth, *Stand by for the Ladies*, New York, Coward McCann, 1937 (Positions for women)

- K. Kris, Ernst, and Hans Speier, *German Radio Propaganda*, New York, Oxford University Press, 1944 (Tells what Germans were told about World War II)
- L. Landry, Robert J., *This Fascinating Radio Business*, Indianapolis, Bobbs-Merrill Co., 1946 (Emphasis on social implications)
- M. Miller, J. L. (Editor), *Working for Radio*, Washington, D. C., National Association of Broadcasters, 1942
- N. Morgan, Alfred Powell, *First Radio Book for Boys* (Popular because it is not too difficult for the beginner)
- O. *Radio Jobs for Girls*, Springfield, Illinois, Office of Public Instruction, 1942
- P. Shirer, William L., *Berlin Diary* (An account of Mr. Shirer's six fateful years in Germany as a broadcaster of censored news)
- Q. Siepmann, Charles A., *The Radio Listener's Bill of Rights*, Boston, Little, Brown and Co. (Shows responsibilities of radio listener toward the betterment of radio)
- R. Siepmann, Charles, *Radio's Second Chance*, Boston, Little, Brown and Co., 1946
- S. Thomas, Lowell, *Magic Dial* (The wonderful development of radio and television during recent years)
- T. Tyler, Kingdon. S., *Modern Radio* (An interesting account of radio engineering and the duties of men responsible for transmitting programs)
- U. *Women in Radio*, Washington, D. C., U. S. Government Printing Office, 1947

OPINIONS FROM EAST HIGH STUDENTS

Students' opinions of radio teaching in an English course are expressed in the following one-sentence comments:

"I think it is very helpful to all teen-agers and should be taught to others who have not yet seen the light of good listening."

"It is educational, interesting, and a pleasant pastime, more so than homework; on the whole I have enjoyed this assignment a great deal."

"Radio teaching is valuable because it teaches youth of today how to use in a beneficial way the good programs on the air."

"I like this way of studying English, because it takes my mind off the worrying of the day."

"I think that all classes should have the opportunity that our class has had because it is very helpful."

"I believe radio teaching is worth while because it makes us sit up and take notice of all the enjoyable and profitable programs available for our listening pleasure."

"I consider radio teaching a very worthwhile and beneficial type of study."

"I think the radio teaching this quarter has been a stepping-stone to better living ; this should be the goal of any course."

"I'm now becoming aware of good programs and of bad ones."

"I think this course in radio teaching has proven to be very beneficial to myself and even to my whole family."

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50. *Books for You: A High School Reading List*, Chicago, National Council of Teachers of English
51. *By Way of Introduction: "A Book List for Young People,"* Chicago, National Council of Teachers of English
52. Douglas, H. R., *Secondary Education for Youth in Modern America*, Washington, American Council on Education, 1937
53. Forkner, Dr. Hamden L., *Challenge to Curriculum Planners* (Seventh Annual Delta Pi Epsilon Lecture) Chicago, Southwestern Publishing Company
54. *Life Adjustment Education for Every Youth*, Washington, D. C., United States Office of Education
55. *Planning for American Youth: "An Educational Program for Youth of Secondary-School Age,"* Washington, National Association of Secondary School Principals, 1944
56. *A New School Charts Its Course*, New York, Experimental School, Sept. 27, 1948 (Pamphlet)

Minutes of the 1950 Fall Meeting of the Executive Board of the Illinois Association of Teachers of English

The 1950 fall meeting of the executive board of the Illinois Association of Teachers of English was called to order at 5:15 p.m., November 3, in room 215 of the Illini Union Building, by Miss Mina Terry, president. Miss Addie Hochstrasser, vice-president, called for reports from the ten district leaders present.

The treasurer's report, given by Dr. Roberts, showed a balance in the treasurer's account of \$462.20, and a balance in the account of the editor of the *Bulletin* of \$120.50, making a total balance of \$582.70. It was reported that the bank account in Oak Park has been closed and that funds are now in the Urbana bank.

Miss Margaret Newman of Elgin brought greetings from the English club of Greater Chicago inviting the Illinois Association to join them in the spring meeting on March 19th, with luncheon at Carson's and a talk by Mr. Leonard Finley Hiltts on "Achieving Suspense in the Short Story." It was moved by Miss Hazel Anderson, and the motion carried that the invitation be accepted. Reservations are to be sent to Miss Nellie Kearins of the Chicago club. Further announcement will appear in the *Bulletin*.

A committee for curriculum revision study was appointed, headed by Miss Liesette McHarry and consisting of Miss Maurine Self of Jacksonville, Miss Phylita Shinneman of Moline, Miss Verna Hoyman of Normal, Miss Elsie Beatty of Rockford, and Miss Elsie Katterjohn of Waukegan.

Miss Hazel Anderson of the nominating committee presented the following slate of officers, who were elected by unanimous ballot upon a motion made by Miss McHarry:

President—Miss Addie Hochstrasser—Paris

Vice-President—Miss Hila Stone—Robinson

Secretary—Miss Edith Groom—Warren

Treasurer—Dr. C. W. Roberts—Urbana

Program Chairman—Miss Alice Grant—West Frankfort

Program Committee—Miss Eleanor Anderson—Danville; Mr. Wilmer Lamar—Decatur

Library English Chairman—Miss Mina Terry—Petersburg

Editor of the Bulletin—Dr. J. N. Hook—Urbana

Assistant Editor—Miss Margaret Newman—Elgin

Public Relations Chairman—Miss Mary Miller—Danville
Curriculum Chairman—Miss Liesette McHarry—Urbana
Chairman of Committee on Committees—Miss Hazel Anderson—Galesburg

Other officers holding over are:

Directors in the National Council—Miss Mina Terry, Miss Hazel Anderson, and Miss Liesette McHarry

Representative on the I. S. S. C. P.—Miss Lois Dilley, Rockford

Miss Addie Hochstrasser reported district leaders as follows:

Peoria—Miss Mary Ann Miller—Peoria

Rock River—Miss Margaret E. Adams—Sycamore

Northwestern—Miss Dagmar Hansen—Freeport

Blackhawk—Miss Barbara Garst—Moline

DuPage—Miss Bernice Newkirk—Elmhurst

Southern—Miss Alice Grant—West Frankfort

Eastern—Miss Maude Elizabeth Dorsett—Paris

Southwestern—Miss Dorothy Colonius—Alton

South Central—Miss Helen Stapp—Decatur

Central—Miss Verna Hoyman—Normal

Mississippi Valley—Mrs. Harold Wells—Rushville

Southeastern—Miss Hila Stone—Robinson

East Central—Miss Eleanor Anderson—Danville

Western—Miss Isabel Hoover—Macomb

Illinois Valley—Mrs. Ethel Bugbee—LaSalle

Lake Shore—Miss Grace Boyd—Evanston

Northeastern—Miss Louise Lane—Aurora

Chicago—Miss Alice Baum—Austin H. S., Chicago

Chicago Parochial—Sister Mary Evelyn—Mercy H. S., Chicago

Miss Liesette McHarry presented the following resolution to be read into the minutes of this meeting:

Whereas on Sunday, October 1, 1950, in Oak Park, Illinois, death closed the life of Zada Thornsburn Templeton, who for many years had been a teacher of English in Farmer City, Urbana, Chicago Heights, and Cicero, Illinois, who had been an active member of the Illinois Association of Teachers of English, and who for thirty-one years had served as its efficient treasurer; and

Whereas the members of this organization mourn the untimely passing of their friend and colleague; and

Whereas they recall her many efficient and kindly services in the Association and her loyal devotion to the teaching profession;

Be it resolved that the Illinois Association of Teachers of English, in session at the University of Illinois, Urbana, Illinois, on November 4, 1950, pause for a moment of silent gratitude for the treasured memories they hold of Zada Thornsburch Templeton and for a moment of silent deference to the kindly Providence that guided her in making worthy contributions to the welfare of the Association and of its individual members, and to the education of the youth whom it serves; and

Be it further resolved that this statement be recorded as a part of the 1950 report of the Secretary of the Illinois Association of Teachers of English and that copies be sent to Mrs. Templeton's mother, Mrs. Clara A. Thornsburch, 2505 South Santa Anita Street, Arcadia, California, and to her husband, Mr. William Templeton, 421 South Oak Park Avenue, Oak Park, Illinois.

EDITH GROOM, *Secretary*

Minutes of General Business Session

November 4, 1950

A general business session of the Illinois Association of Teachers of English was called to order at 9:00 a.m., November 4, 1950, in the Auditorium on the university campus by the president, Mina Terry. The secretary read the minutes of the executive board meeting held the preceding evening, and the treasurer gave a detailed report:

Balance on hand, October 17, 1949.....	\$ 546.50
Income from dues, sale of <i>Bulletins</i>	971.20
	<hr/>
	\$1,507.70

EXPENDITURES

Printing <i>Bulletins</i>	\$ 709.63
Mailing Charges for <i>Bulletins</i>	51.64
General Association expenses.....	284.23

\$1,045.50

Income	\$1,507.70
Expense	1,045.50

Balance on hand, Nov. 3, 1950.....	\$ 462.20	Treas. acct.
	120.50	Editor's acct.
	<hr/>	
	\$ 582.70	

Miss Addie Hochstrasser, vice-president, read the list of District leaders. Dr. J. N. Hook reported on the National Council meeting.

Miss Liesette McHarry reported for the curriculum revision study committee, saying that its purpose is to give support to the representative of the I. A. T. E., Miss Lois Dilley, on the I. S. S. C. P. and to report in the *Bulletin* from time to time the progress of the work of the curriculum committee as it relates to English.

At the close of the business the group stood in memory of Zada Thornsburgh Templeton while Miss Hazel Anderson read the resolution honoring her.

The meeting was then turned over to Miss Hila Stone, program chairman.

EDITH GROOM, *Secretary*

TEACHING PARLIAMENTARY PROCEDURE

In an attempt to vivify the teaching of parliamentary procedure, Marian Gallup Dennis, of Roswell, New Mexico, High School, has prepared a brief dramatization of the most essential points in conducting a business meeting. The sections have the following titles:

- I. I Nominate (securing the floor)
- II. I Move That (introducing a motion)
- III. I Move to Amend (changing a motion)
- IV. I Move the Previous Question (using motions effectively)
- V. I Rise to a Point of Order (using the rank of motions)

Mimeographed copies of this copyrighted dramatization may be obtained from Mrs. Dennis at thirty-five cents, or ten copies for two dollars.

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